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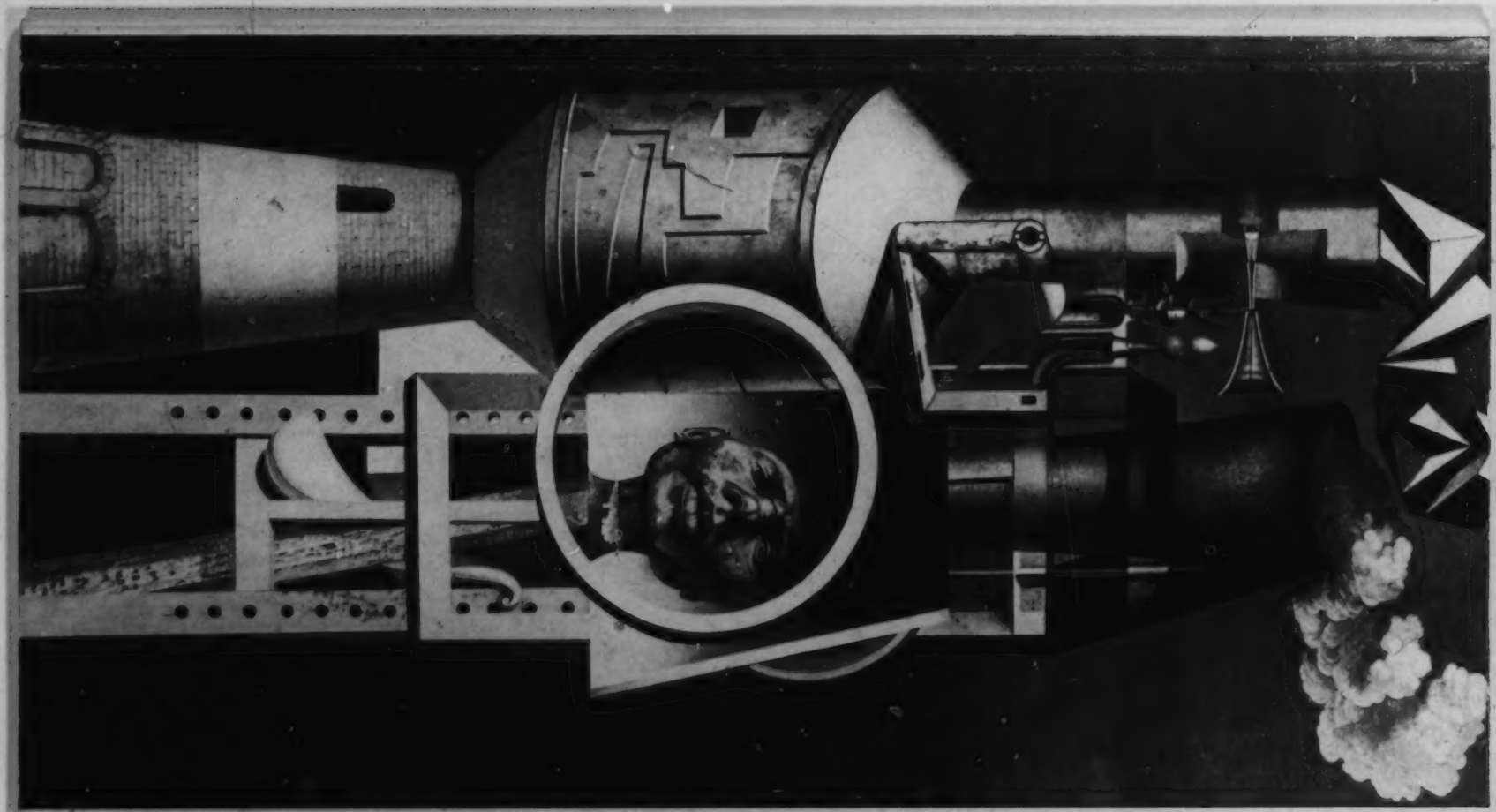

austrian painting and sculpture 1900 to 1960

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1900 to 1960

An Exhibition organised by the Arts Council of Great Britain
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Foreword

The Arts Council welcomes this opportunity to show an exhibition of modern Austrian painting and sculpture. For too long our knowledge of their artists has been limited to a few, if distinguished, names, and too little is known of the general recent development in art in that country. Though the work of the Vienna Secession was closely followed earlier in this century and had its influence, in the intervening years the two capitals have been linked by music and literature rather than by painting and sculpture.

This exhibition has been organised by Dr. Werner Hofmann, on behalf of the Austrian Ministry of Education, and owes its inception to the keen interest of the Minister, Dr. Heinrich Drimmel, to whom the Council is most grateful, as also to Dr. Adele Kaindl of the Ministry. We must also thank Dr. Heinz Ritschl, Director of the Austrian Institute, London, to whose constant help the successful realisation of the exhibition is largely due. G. W.

Looking back over the span of the last 60 years, we can see that at the dawn of this century it was the "Jugendstil" that constituted the soil from which Contemporary Art has flowered. We can also see how, in the European "renovatio" that ensued, England and Austria have been in close and effective association. It is therefore entirely appropriate that the Exhibition "Austrian Art from 1900 to 1960" should start out from this turning-point in artistic history, even if it cannot claim to give a fully comprehensive record of all the years that followed.
The bridges that were built in those days have remained intact. Forced by political developments to seek a home in England, Oskar Kokoschka found an English tradition on which to graft his flamboyant landscape and his mature skill as a portrait painter, without sacrificing any of their characteristically Austrian features. It is also significant that to-day England and Austria are two of the foremost centres of sculpture, and can claim leading positions in this field of expression. Lastly, it is a reasonable assumption that in England, where Romanticism was born, the "Phantastischen Realisten" in particular will find appreciative and sympathetic understanding. It is these historical developments that it is the aim of this exhibition to illuminate, for in doing so it will best serve the cause of Austrian Art, as well as giving some idea of its place on the broad canvas of European history.

Bundesminister für Unterricht

Dr. Heinrich DRIMMEL

Introduction

It was through many different doors that Europe passed into the 20th century. All at once artists and authors, composers and architects found themselves in a new intellectual climate. With the exception of Paris, Vienna was probably the only capital in the world in which this atmosphere of radical change at the turn of the century could have found such convincing and palpable expression. In 1893 the young Hofmannsthal could still write: "There is no market for art in Vienna". Yet 1897 saw the founding of the "Vienna Secession" and the establishment of contact with the West; and this is perhaps an appropriate moment to stress the importance of the stimulus that Vienna derived from England (in 1900 Mackintosh took part in the annual "Secession" exhibition). An examination of the creative surge that led to this last artistic flowering of the European middle-classes reveals that the so-called "Fine Arts" were only one of its elements. Literature, music, the theatre, and the world of science all gave birth to personalities of world stature, who not only determined the intellectual pattern of those years, but also succeeded in shocking and scandalising the circles in which they moved, and in imparting that nervous thrill that is indispensable for the expansion of the intellectual development of a big city.

There is a hackneyed notion, which enjoys international currency, that Vienna's contribution to Europe at the turn of the century was limited to the easy enjoyment of pretty, irresponsible operettas. This distortion overlooks the fact that the creative decisions that were being taken in the ancient Habsburg capital in those days were of world-wide significance. At the dawn of the 20th century Gustav Klimt made the first sketches for his murals in the University, which soon became the subject of violent controversy. Yet among the artist's doughtiest champions we find Franz Wickhoff, the well-known art-historian, delivering a lecture on "Ugliness in Art". Where else but in Vienna would an art-historian take up the cudgels in those days on behalf of a contemporary artist who was the centre of such heated controversy? In 1903 the "Secession", in their new building designed by Josef Olbrich, arranged an exhibition of Impressionist paintings that was probably the most comprehensive that has ever been assembled, including Van Gogh, Toulouse-Lautrec, the "Nabis" and the "Intimists". In the same year Josef Hoffmann built the sanatorium at Purkersdorf, near Vienna, and shortly afterwards Adolf Loos designed the epoch-making Villa Steiner in Vienna. Add to these names the young Kokoschka (who exhibited for the first time at the "Kunstschau" of 1908 and provoked a scandal), Schönberg the composer, Hofmannsthal the poet, Sigmund Freud the psycho-analyst, and Karl Kraus, the last German-language "homme de lettres", and one gets some idea of the richness of the legacy that the early 1900's bequeathed to Vienna and the world.

It is indeed clear that in those days Vienna was the focal point of widely divergent views. The antagonism between Kraus and Hofmannsthal, between Loos and Hoffmann was based on fundamental artistic principles. There was nothing personal about it: it was purely a conflict of ideals that was at issue. The wide sweep of the Monarchy's historical background and the aristocratic Catholicism of Baroque constituted the fertile soil from which one wing of modern Viennese art derived its sustenance, lured on by the beckoning vision of a renewal of the old days when the Court artist had an honoured place in the hierarchy. More given to emotion than to definition, and to "culture" than to "civilisation", it championed the ideal of a synthesis of a firmly established tradition, thereby incurring the criticism of being bogged down in improvisation and matters of secondary importance, and of clinging to a facade that had long ago begun to crumble. The protagonists on the other side, Kraus and Loos, gave evidence of a more radical intellectual conscience: with them, the categorical demands of their art outweighed any disposition to make concessions. They rated sincerity higher than the enchantment of a lovely gesture.

Meanwhile, in the middle of this artistic battle of words between the "Romantics" and the "Classicists", the Chair of Art-History at Vienna University issued a new definition of a work of art. Riegl defined it as a phenomenon of pure shape, a structural whole: breaking with the conventional ideal of beauty he made Baroque and Mannerism respectable again. And while the Monarchy was already beginning to disintegrate, Max Dvořák was writing a profound study of Expressionism (as exemplified in the work of Kokoschka), and discovering in our own age the ex-

pression of a universal uneasiness comparable with that of the late 16th century.

The work of the Viennese artists exhibits traces, in many forms, of the mental agitation of those years. The art of Gustav KLIMT, a product of the "Vienna Secession" and the "Jugendstil", does not explore the depths of radical, ultimate self-examination. The harmonious ornamentation, the corresponding gesture, which make his paintings pictorial echoes of the "precious" environment of the "Wiener Werkstätte", prevented the purely pictorial element from becoming an end in itself. Nor did Egon SCHIELE's brief career reach the point where form becomes an end in itself. From the harmonious ornamentation of Klimt he went over to the shrill dissonance of expressive outline, and found harrowing symbols of a bitter, tormented experience that he shared with the painters Modigliani and Soutine and the poets Georg Trakl and Georg Heym. During his short life Richard GERSTL (1883—1908) came desperately near the decision to fuse mangled and disintegrated colour into a new pictorial order. The artist generally considered to be the most truly representative of 20th century Austria is Oskar KOKOSCHKA. He began by working in the decorative style of the "Wiener Werkstätte": his picture-book "Die träumenden Knaben" is dedicated to Gustav Klimt, and at the same time as Picasso was painting the emaciated, tortured figures of his "période bleue", the young Kokoschka was painting acrobats indicating a similar outlook. And then, suddenly and dramatically, a sort of galvanic spark flashes through his work: portraits appear in which psychological analysis is expressed with positively visionary directness. His method of expression becomes highly personal, breaking up the lineal structure and indulging in sudden bursts of colour. Lines become scars, colours represent the open wounds of menaced or endangered existences. A new chapter in the history of portraiture is opened, and Freud's clinical introspection takes shape as an artistic vision. Kokoschka's expressionism leads through the vulnerability of Man to a passionate vision of the world in which all the traditional pictorial subjects — still-life, landscape, mythology — are re-created. He has created an "orbis pictus" in the true sense of the words, baroque allegories mirroring the destiny of Western Man. The "peintre maudit" has become a humanist, strong and resolute in his own convictions.

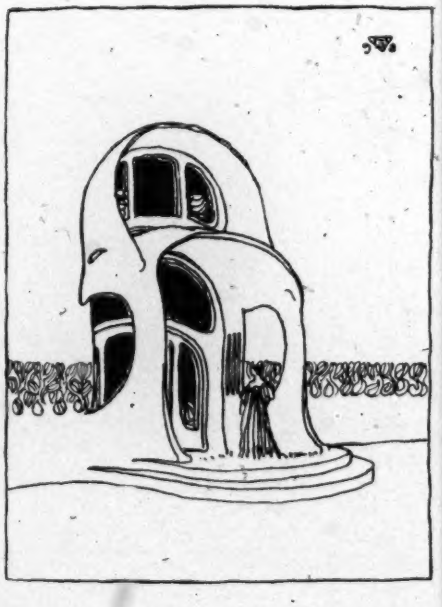
Of all this the present exhibition can give only a few examples. The wide range of the Viennese "Jugendstil", its ramifications in architecture and in arts and crafts, have had to be omitted, and the eye can comprehend only a very small part of its versatility when there is nothing but the painted panel to go by.

While the first decade of this century had an unmistakably European and urban look, the period between the two wars went back to local traditions. BOECKL is the only artist who has managed to progress from the coarse and sometimes bucolic expressionism of his early days to a sublimated world of form, using an abstract pictorial order. In his most recent works this artist has succeeded in grafting fauve and cubist elements on to a baroque "Sursum Corda".

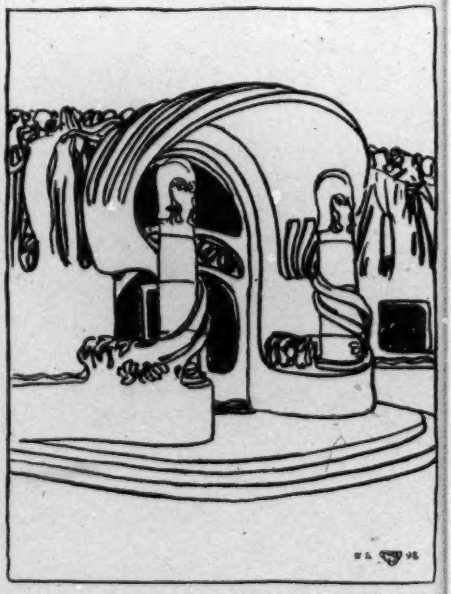
The re-establishment of contact with other countries in 1945 came too late for some and as a surprise to others: fear of being left behind occasionally led to changing horses in mid-stream. Since then, however, the hectic excitement of those days has died down and development has reverted to normal. Older artists like Dobrowsky, while remaining true to their manner, have developed a late maturity, full of colour. Although expressionism has been forced into the background, it would be decidedly premature to announce its funeral: it can suddenly reappear at any moment, as in the case of WOLF.

Moreover, the passionately expressive gesture also survives in abstraction. (Geometrical austerity does not attract many followers in Austria: at the moment ADRIAN is its only active practitioner, trying to overcome the limitations imposed by the easel picture by combining a variety of different materials.) ECKERT and YPPEN adhere to an expressive abstraction which goes back to Picasso; the linear skeleton of their pictures is shot through by shrill dissonances. UNGER has found a way from post-cubist blocks of colour to a free pictorial rhythm.

The painters who are at present associated with "action painting", in further developing directness and signal force of colour, are indebted to Kokoschka and Boeckl. MIKL has gradually but organically transformed the geometric structure of surface planes into something dynamic, working



Josef Hoffmann ("Ver Sacrum", 1898)



Oskar Kokoschka "Die träumenden Knaben", Lithograph, 1908

almost exclusively in the ideal colour scheme of baroque: red, yellow and blue. In HOLLEGHA's pictures colour manifests itself with full candour, and their lyrical transparency can be traced back to Boeckl's water colour landscapes. RAINER's paintings are "over-paintings", brusque and very decisive processes of concealment that only reveal themselves after patient meditation.

HUNDERTWASSER stands apart, in the sense that his world of imagination is not shared with anyone. The historical connection with Klimt's ornamental preciousness and Schiele's linear labyrinths is obvious; what is new is the result, to which Hundertwasser himself has given the name "transautomatism". His paintings are like maps of reminiscences, a winding, circling stream that fascinates. They are fragile, yet closely knit; ornamental, yet full of a spatial allurement that draws the eye irresistibly on: their pictorial lyricism has the power of enchantment.

While it is obvious that artists like Mikl and Hollegha are related by their impulses of colour and by the temperament of their brushwork to Kokoschka's and Boeckl's sensuous expressionism, it is difficult at first sight to establish any historical connection for the group called "Fantastic Realists". But on a closer view some of the essential subjects treated by this group are seen to derive from the conceptions of Viennese expressionism. In saying this I exclude their "old master" method of painting and am thinking of some pictorial subjects which are derived from Schiele and Kokoschka, and in some cases also from Klimt: of the basic mood of romantic "tristitia", of the pathos of autumn landscapes, of erotic exhibitionism and brooding introspection. (One of Schiele's most outstanding paintings is called "The man who sees himself".) These are features that reappear in Hausner, Fuchs and Lehmden, only with different treatment.

The earliest works of Albert Paris GÜTERSLOH, a writer of distinction, go back to the classical years of Viennese expressionism. In 1915 he published the first monograph written about Schiele, who was a friend of his. Both his literary and his artistic life-work are "Tales of Eros", (which is the title of one of his books); that illicit Eros discovered by the 19th century, depicted in legendary disguises by the Pre-Raphaelites and in stark nakedness by Munch; the awakening of sex, jealousy

Oskar Kokoschka
"Die träumenden Knaben",
Lithograph, 1908

and adultery. Gütersloh chooses Mediterranean scenes and an eccentric Biedermeier world for his settings. His over-sharp, precious and kaleidoscopic depiction of reality has something deterrent about it, which is why it has managed to survive in the work of the Vienna "Fantastic Realists". The literary meaning hidden beneath the surface, and the bizarre content have also been contributory factors. The artist who stands closest to Gütersloh is Wolfgang HUTTER. It is an enchanted world that he paints, variations on the "paradis artificiel". Ernst FUCHS has for some time been the apocalyptic visionary of the group. In his most recent works he has forsaken the pandemonium of evil spirits, and abandoned the theme of temptation for that of transfiguration. HAUSNER has broken away from multi-figured pictures, with their excessive allusions, and found his way to austerely constructed and tragic compositions, half cage and half guillotine. Intellectually he is the most profound painter of the group, LEHMDEN being the most subtle, with his wide elegiac landscapes that are often compared with those of the 16th century Danube school: perhaps an apter comparison of their lyricism would be with the horrifying visions and cosmic prophecies revealed in the drawings of Leonardo. Lehmden has re-discovered the bitter beauty of the "Waste Land".

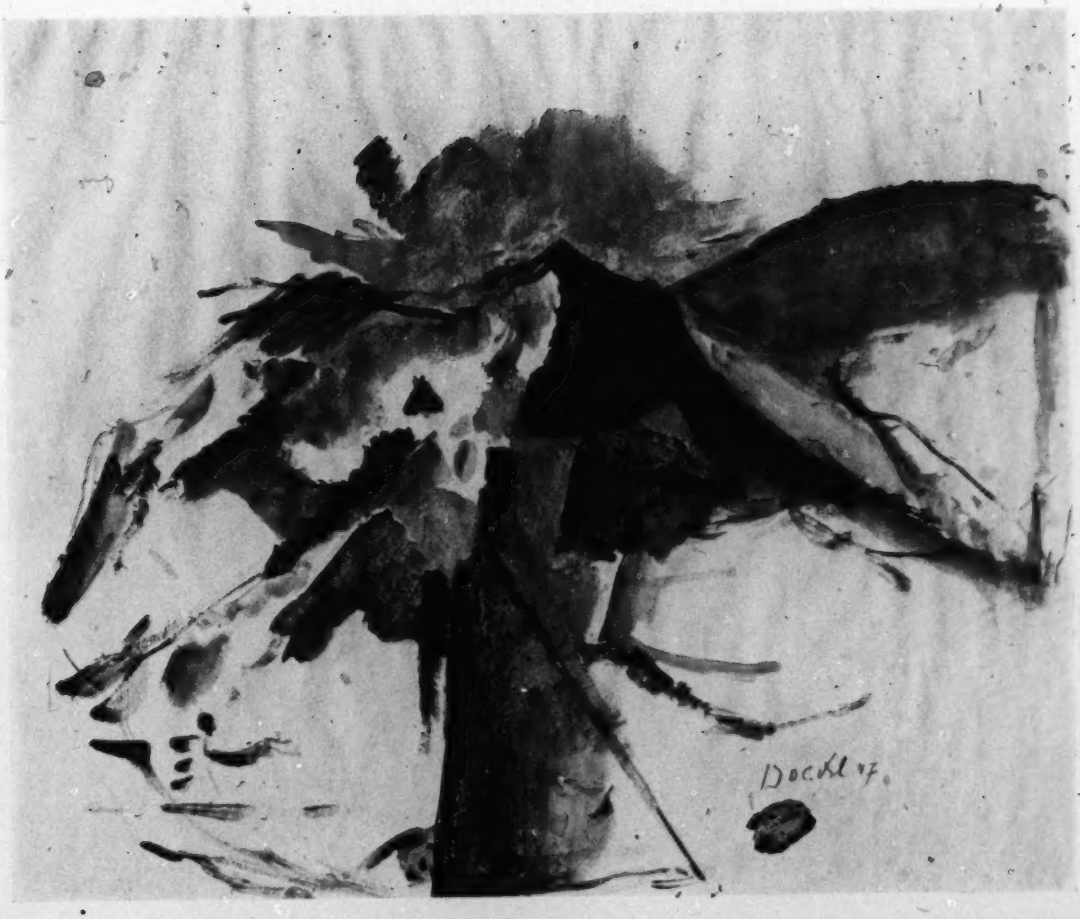
The French critic Michel Seuphor recently referred to Vienna as one of the centres of contemporary sculpture. This is no exaggeration: to-day there really is something in the way of a Viennese school of sculpture. The driving force that gives it its significance (comparable to the influence of Henry Moore in England) is Fritz WOTRUBA. His example, which began to be followed immediately after the war, is not without its dangers: it makes the gifted artist aware of his own talents and gives him confidence in his own personality, but it paralyses the mediocre. Wotruba constitutes a factor to which one cannot remain indifferent: he compels the young artist to adopt a positive attitude one way or the other. The example of his very virile art affects the character of the young artist as well as his work. It teaches that in sculpture the dignity of the spiritual conception and the physical demands involved constitute a single indissoluble whole: its medium is a powerfully articulated, concentrated mass, avoiding romanticism.

AVRAMIDIS, a Greek born in Russia, who found himself in Vienna in 1943, learned from Wotruba to see the human body as a lapidary mass, adding his own dogmatic ideas about form. By projecting a number of axes through his figures he obtains an effect of severely orthodox constriction. The human body is thus compressed into a system, i. e. it is re-created on an ethereal plane. PRANTL's search for objectivity takes him along a different road; for instance, he represents Christ's stigmata as round hollows, deriving from them the idea of "meditative sculpture". LEINFELLNER is an extremely versatile artist, equally skilled in portraits, reliefs, intarsia, and the figure in the round. PILLHOFER finds his expression in the human body as well as in abstract, angular blocks. URTEIL proceeds from a flexible technique of modelling to a completely symmetrical balance.

WANDER BERTONI has a position of his own. Following in the footsteps of his Italian countrymen of the 17th and 18th centuries who brought Baroque art over the Alps, he came to Vienna as a "forced labourer" in 1943 and settled there. He soon abandoned the human form in favour of free invention. To him, "abstraction" does not mean contraction or reduction, but expansion and multiplication. His forms are dignified, clear, and conceived on a large scale, imbued with a pulsating, sensuous force. The impression they make is almost that of musical instruments. HOFLEHNER is among the foremost sculptors working in iron, as is apparent in his most recent works, which unfortunately could not be brought to London. He too testifies to the tectonic conception of form typical of the Viennese school in seeking to master iron just where it is most obstinate — in the four-square or cylindrical block. There is no forging by hand: the whole process is carried out mechanically, but without resulting in an impression of over-smoothness or ultra-perfection.

An exhibition such as the present one inevitably involves many problems and must have some short-comings. It is intended to represent a cross-section, and at the same time to lay stress here and there; to show examples of particular historical constellations while emphasising the progressive continuity of the movement. Anyone expecting a complete chronicle of the past 60 years will be dis-

Herbert Boeckl 21



appointed; and if one looks in vain for some particular artist or other, his absence will be compensated for by the chance of discovering new names and works. It was especially difficult in the case of the older artists, Kokoschka and Klimt in particular, to secure the loan of their more representative pictures. Thöny could not be included, a great exhibition of his works being held in Germany. Reasons of preservation could not be ignored, and the rooms available for the exhibition also had to be taken into account (which is why drawings and prints could not, unfortunately, be included).

Apart from the criterion of quality, which obviously comes first, two main considerations governed the selection of the pictures to be shown. First, the aim of the exhibition is to give an account of a series of specifically Austrian artistic personalities and trends, and to demonstrate that Austrian art has been, and still is, capable of approaching the great modern problems of form and content in its own particular way, even at the risk of being reproached as "deviationist". Secondly, the selection must demonstrate that Austria's creative vitality, especially in the work of the younger generation, is closely linked with developments in Western Europe as a whole; it conforms, but avoids slavish imitation or eclecticism.

The title of the exhibition mentions the dates 1900 and 1960. The former refers to an artistic revolution of European dimensions in which Austria, or rather Vienna, played a decisive part. The later promises the visitor that he will be brought right up to date. This promise has, I think, been completely fulfilled. Half a century after the years of the "Jugendstil" and the "Vienna Secession" Austrian art can again claim the right of making its voice heard. A direct line leads from Klimt and Schiele to Hunderfwasser, from Gerstl to Mikl, from Gütersloh to Hutter, from Boeckl to Hollegha: for more than 50 years the purely Austrian link has remained unbroken. It is this continuity that it is the purpose of this exhibition to illustrate.

Werner Hofmann
Curator of the Museum
des 20. Jahrhunderts, Vienna.

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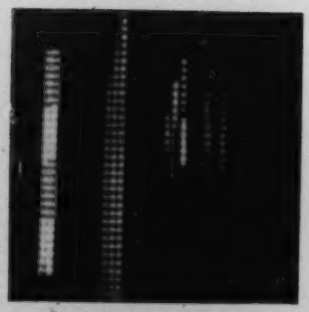

Marc Adrian

Born 1930 in Vienna: studied at the Academy of Fine Arts in Vienna, the "Académie de la Grande Chaumière" in Paris, and the "Accademia Brera" in Milan. Lives in Vienna.

11

Fritz Aduatz

Born 1907 at Pola. Member of the "Secession", Graz. Lives in Voitsberg (Styria).

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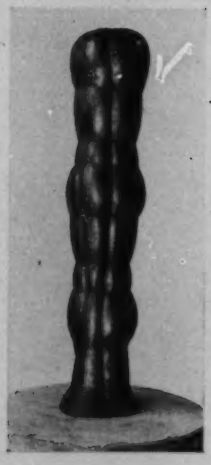

Joannis Avramidis

Born 1922 in the Soviet Union, Greek by nationality. 1937—1939 State Art School in Batum: came to Vienna in 1943, and in 1945 joined the Academy of Fine Arts. 1953—1956 a pupil of Fritz Wotruba.

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Gustav Kurt Beck

Born 1902 in Vienna. Studied in Rotterdam and at the School of Arts and Crafts in Vienna. Spent a considerable time in Italy. 1945 co-founder of the International Art Club in Rome. Returned to Vienna in 1946 and since 1952 has been living in Salzburg.

Werner Berg

Born 1904 at Elberfeld, Germany. Studied at the Academies in Vienna and Munich and during travels in Norway, Turkey, and Paris. Since 1931 has been farming in Carinthia.

25

Josef Dobrowsky

Born 1889 at Karlsbad, has been living since 1900 in Vienna, where he studied at the Academy. A member since 1918 of the "Vienna Secession" and since 1946 Professor at the Academy of Fine Arts in Vienna.

Wander Bertoni

Born 1925 at Codisotto, Italy. Deported to Vienna in 1943. After the end of the war studied with Fritz Wotruba at the Academy of Fine Arts in Vienna. Founder-member of the Art Club. Lives in Vienna.

27

Walter Eckert

Born 1913 at Leobersdorf near Vienna. Originally studied architecture, then went to the Academy of Fine Arts in Vienna (Professor Boeckl). A member of the "Vienna Secession". Lives in Vienna.

Hans Bischoffshausen

Born 1927 at Feld am See (Carinthia). Member of the "Secession", Graz. Lives in Paris.

29

Georg Ehrlich

Born 1897 in Vienna. Studied in Vienna, Munich and Berlin. 1938 emigrated to London, where he has since been living.

Herbert Boeckl

Born 1894 at Klagenfurt. Studied architecture at the Technical University in Vienna 1912—1914 before serving in World War I, during which he studied painting on his own. Berlin 1921/22, Paris 1923, Palermo 1924. Since 1935 has been a Professor at the Academy of Fine Arts in Vienna. 1953/54 visited Spain.

31

Georg Eisler

Born 1928 in Vienna. Studied at various Art Schools in England (and with Oskar Kokoschka) and at the Academy in Vienna. Lives in Vienna.

36

Gottfried Fabian

Born 1905 in Dresden. Studied at the Dresden Academy with Kokoschka and Otto Dix. Member of the "Secession", Graz. Lives in Voitsberg (Styria).

37

Gerhard Frankl

Born 1901 in Vienna. Studied with Anton Kolig in Carinthia. 1938 emigrated to England, where he has since been living.

38

Johannes Fruhmann

Born 1928 at Weissenstein on the Drau, Carinthia. Since 1948 has been living in Vienna, where he studied at the Academy of Fine Arts. Member of the "Graz Secession" and of the Art-Club, Vienna.

43

Ernst Fuchs

Born 1930 in Vienna. Studying since 1944 at the Vienna Academy of Fine Arts. Has paid extended visits to France, Spain and USA.

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Wolfgang Hollegha

Born 1929 in Carinthia. Studied at the Academy of Fine Arts in Vienna. Lives in Vienna, member of the "Galerie St. Stephan" Group.

Richard Gerstl

Born 1883 in Vienna, died in Vienna 1908 (Suicide). Studied at the Vienna Academy. A friend of Arnold Schönberg and Zemlinsky.

64

Fritz Hundertwasser

Born 1928 in Vienna. Studied for a short time at the Vienna Academy. Has visited Tunis, Marakesh, Italy and Spain. Lives in Paris and Vienna.

Albert Paris Gütersloh

Born 1887 in Vienna. Trained for the stage, but from 1909 took up writing and painting (self-taught). 1910—1920 lived in Berlin, Munich and Paris. Founder and President of the Austrian "Art-Club". Since 1945 a professor at the Academy of Fine Arts, Vienna. Member of the "Vienna Secession".

65

Wolfgang Hutter

Born 1928 in Vienna. Studied with Gütersloh at the Vienna Academy. Lives in Vienna. Member of the Art-Club.

Rudolf Hausner

Born 1914 in Vienna. Studied at the Vienna Academy and during travels in the Middle East (1933) and Scandinavia (1935). Frequent residence in Paris. Member of the Art-Club, Vienna. Lives in Vienna.

Gustav Klimt

Born 1862 in Vienna, and died there 1918. Studied at the Vienna School of Arts and Crafts, and from 1883 onwards collaborated with his brother Ernst and with Franz Matsch in painting wall and ceiling decorations for theatres and for the Kunsthistorisches Museum in Vienna. His creative work was interrupted for a number of years by the death of his brother in 1892. In 1897 he became a co-founder and first president of the "Vienna Secession", but left it in 1905. 1908 saw the first exhibition of the "Klimt-Group". In 1917 was made an honorary member of the Vienna Academy.

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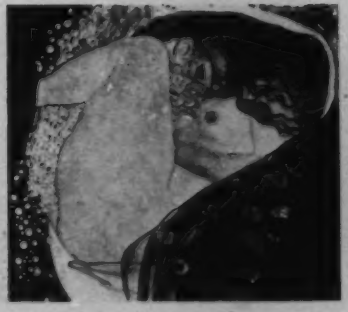

Rudolf Hoflehner

Born 1916 in Linz, has lived in Vienna since 1951. Completed his studies at the Federal School of Engineering. Took up sculpture in iron in 1951.

73

Hans Knesl

Born 1905 at Pyrawarth, Lower Austria. Professor at the Academy of Applied Art in Vienna. Member of the "Vienna Künstlerhaus".

74

Oskar Kokoschka

Born 1886 at Pöchlarn, Lower Austria. 1904—1909 studied at the Vienna School of Arts and Crafts. First exhibited 1908 at the Vienna "Kunstschau". 1910 joined the circle associated with Herwarth Walden's Berlin Gallery "Der Sturm". Wounded on the Russian front in 1916, convalesced in Sweden. 1920—1924 Professor at the Dresden Academy. Travelled extensively, with Vienna as his base. Spent 1934—1938 in Prague before emigrating to London. Lives in Switzerland. Teaches in the Salzburg "International Summer Academy" which he founded in 1953.

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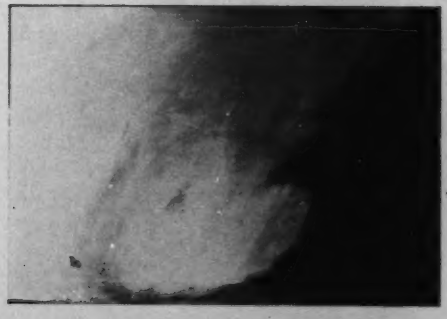


Maria Lassnig

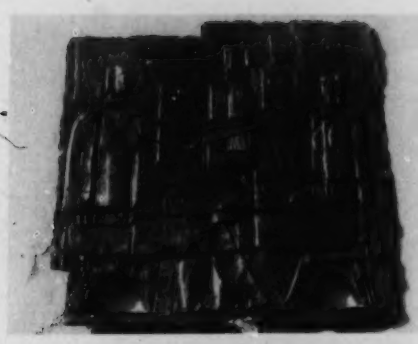
Born 1919 in Klagenfurt. Studied at the Vienna Academy of Fine Arts. Frequent periods of residence in Paris. Member of the "Vienna Secession". Lives in Vienna.

83

Anton Lehmden

Born 1929 at Neutra, Czechoslovakia. Since 1945 living in Vienna, where he studied with Gütersloh at the Academy: Frequent residence in Italy. Member of the Art-Club.

86



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94

Heinz Leinfellner

Born 1911 at Steinbrück. Studied with Anton Hanak at the Vienna Academy. 1949—1953 assistant to Professor Wotruba. Member of the Vienna Art-Club. Since 1959 Professor at the Academy of Applied Arts, Vienna. Lives in Vienna.

Markus Prachensky

Born 1932 in Innsbruck. Has lived in Vienna since 1952. Studied architecture and painting at the Vienna Academy. Belongs to the "Galerie St. Stephan" Group.

96

Paul Meissner

Born 1907 in Vienna. Studied at the Vienna Academy of Fine Arts. Member of the "Vienna Secession". Lives in Vienna.

Karl Prantl

Born 1923 at Pötsching (Burgenland). Studied with Prof. Gütersloh at the Vienna Academy, simultaneously training on his own to be a sculptor. During 1956 spent some time in Italy and Greece. Lives in Vienna.

98

Josef Mikl

Born 1929 in Vienna. Studied with Prof. Dobrowsky at the Vienna Academy. Member of the Art-Club until 1955. Belongs to the "Galerie St. Stephan" Group. Lives in Vienna.

Arnulf Rainer

Born 1929 at Baden, near Vienna. Studied with Prof. Dobrowsky at the Vienna Academy. 1952/53 visited Paris and Italy. Belongs to the "Galerie St. Stephan" Group. Lives in Vienna.

101

Josef Pillhofer

Born 1921 in Vienna. Studied at the School of Arts and Crafts in Graz and with Fritz Wotruba at the Vienna Academy. Studied with Zadkine in Paris 1950/51. Contacts with Brancusi, Laurens and Giacometti. Assistant Professor at the Academy of Fine Arts in Vienna. Lives in Vienna.

Egon Schiele

Born 1890 at Tulln, Lower Austria, and died 1918 in Vienna. 1906—1909 studied at the Vienna Academy, and continued his studies independently, influenced by Klimt. Contributed to the German publications "Die Aktion" and "Der Sturm".

104

Hans Staudacher

Born 1923 at St. Urban, Carinthia. Self-taught. Member of the "Vienna Secession". Lives in Vienna.

105

Carl Unger

Born 1915 at Wolframitzkirchen, Lower Austria. Studied with Prof. Boeckl at the Academy of Fine Arts. Visited Paris and Italy from 1936—1939. Member of the Vienna Art-Club. Professor at the Academy of Applied Arts in Vienna. Lives in Vienna.

The biographical details are taken from the book „Neue Malerei in Österreich" (Vienna 1956, published by Brüder Rosenbaum) by Gerhard Schmidt

108

Andreas Urteil

Born 1933 at Sombor, Yugoslavia. Since 1951 studying at the Vienna Academy with Fritz Wotruba. Lives in Vienna.

111

Kurt Weber

Born 1893 at Weiz (Styria). Studied at the Academy of Fine Arts in Munich and at the Académie de la Grande Chaumière in Paris. Member of the "Secession", Graz. Lives in Graz.

112

Karl Anton Wolf

Born 1908 in Vienna. Self-taught. Lives in Vienna.

115

Max Weiler

Born 1910 at Absam, Tyrol. 1930—1937 at the Academy of Fine Arts in Vienna. Has been living in Innsbruck since 1939. Visits to Paris in 1949 and 1955.

116

Fritz Wotruba

Born 1907 in Vienna. Studied with Anton Hanak (1926) at the Vienna Academy. Emigrated to Switzerland in 1938. Returned to Austria in 1945. Professor at the Academy of Fine Arts in Vienna. Lives in Vienna.

119

Grete Yppen

Born 1917 in Vienna. Studied with Prof. Boeckl at the Academy of Fine Arts. Member of the "Vienna Secession". Lives in Vienna.

Catalogue

Catalogue

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	58	Turning Movement (Figure 19 k), 1959, Solid Iron. Height: 100 cms.
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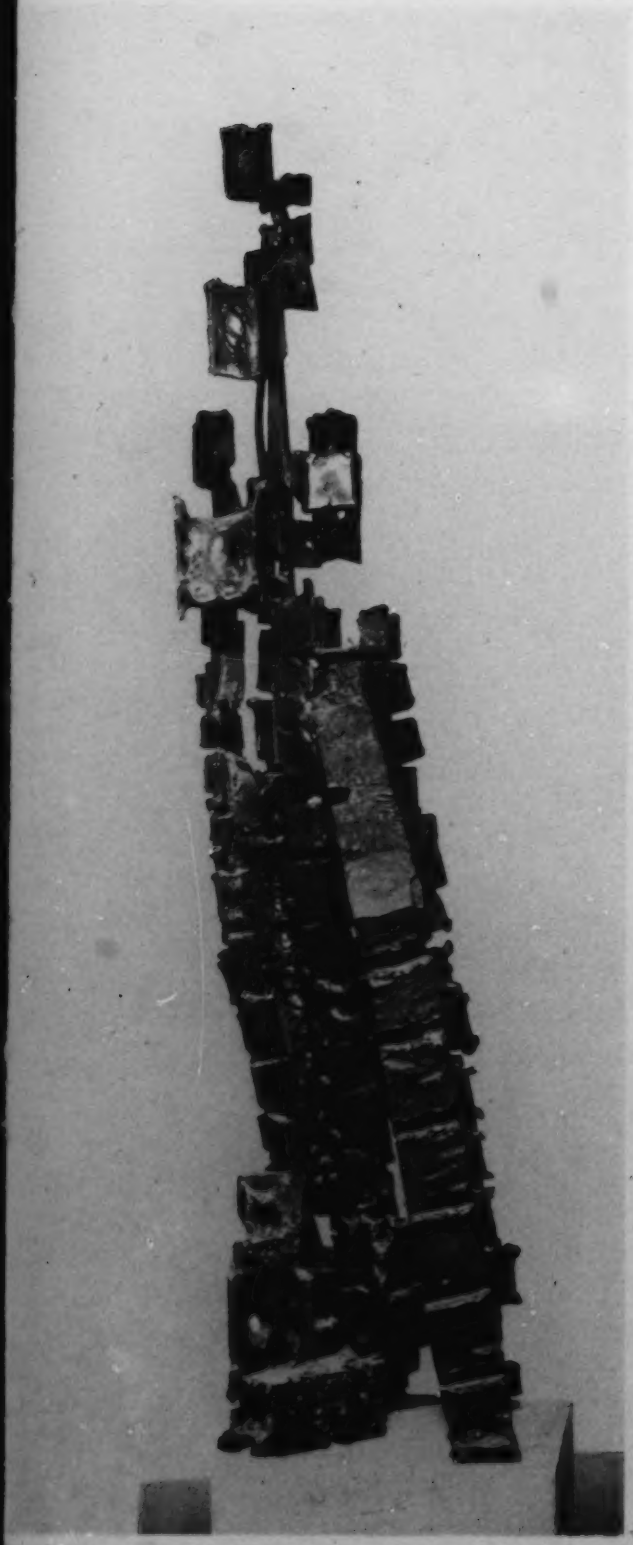
101 Egon Schiele



56 Rudolf Hoflehner

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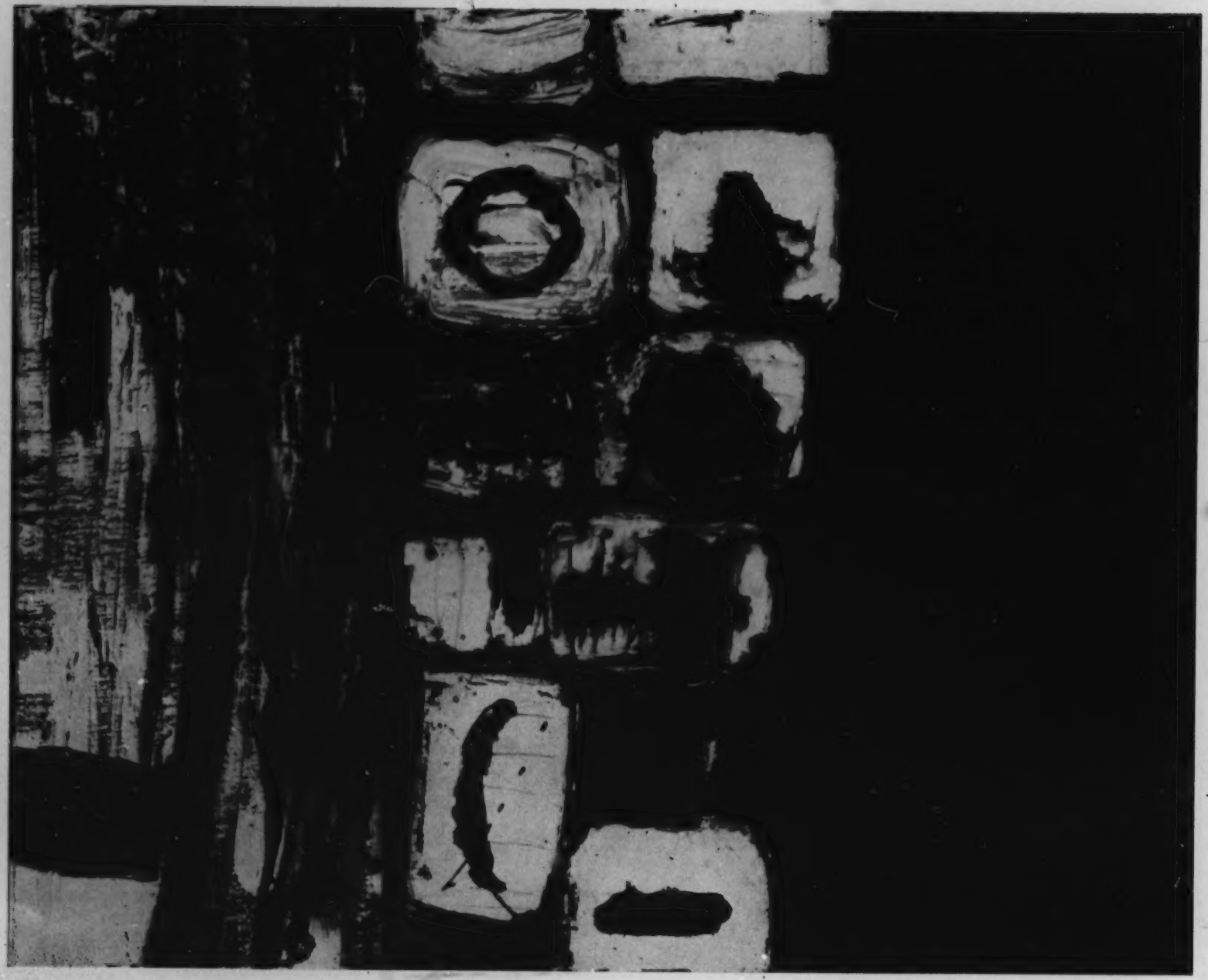
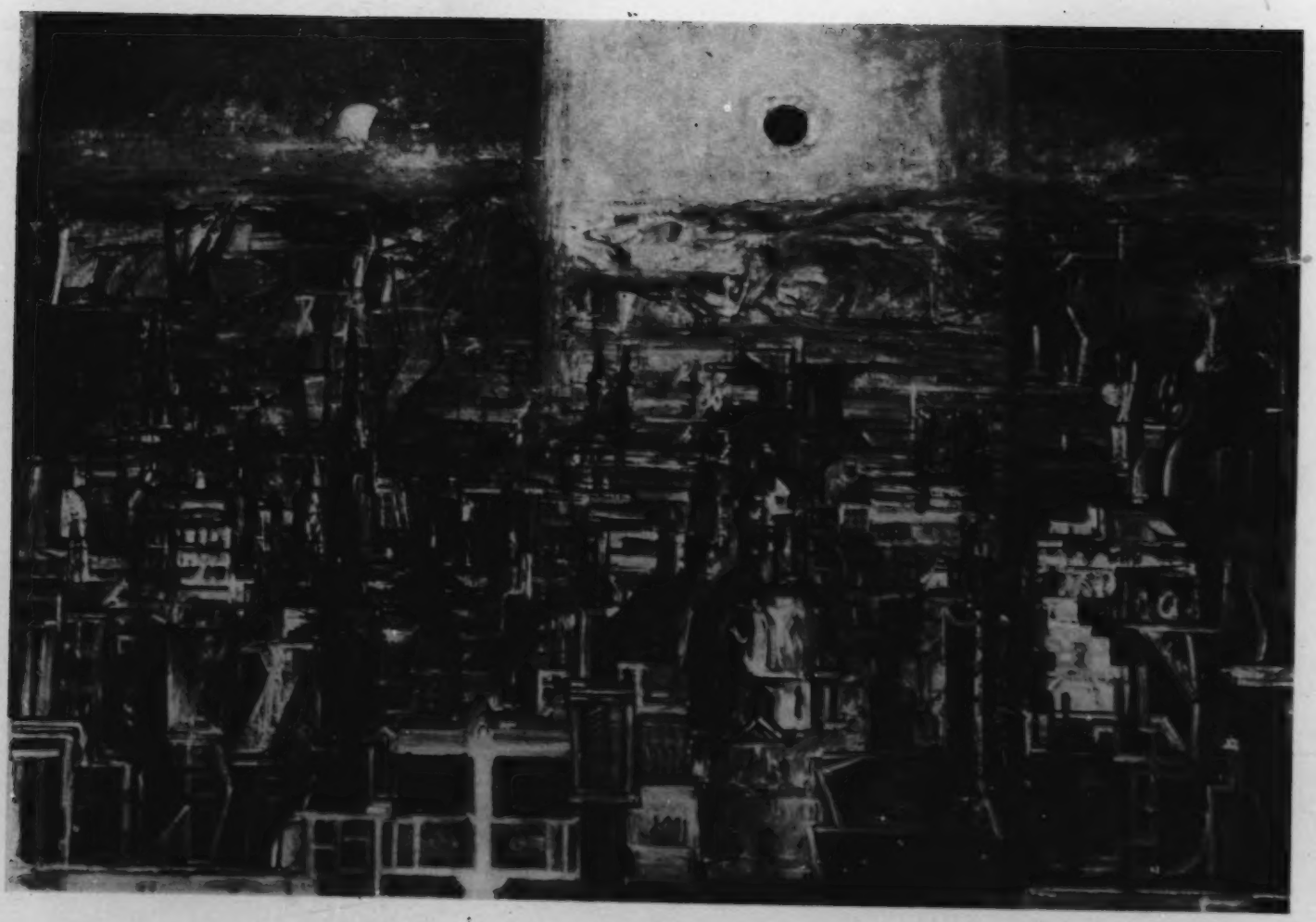
4 Fritz Aduatz

8 Gustav Kurt Beck

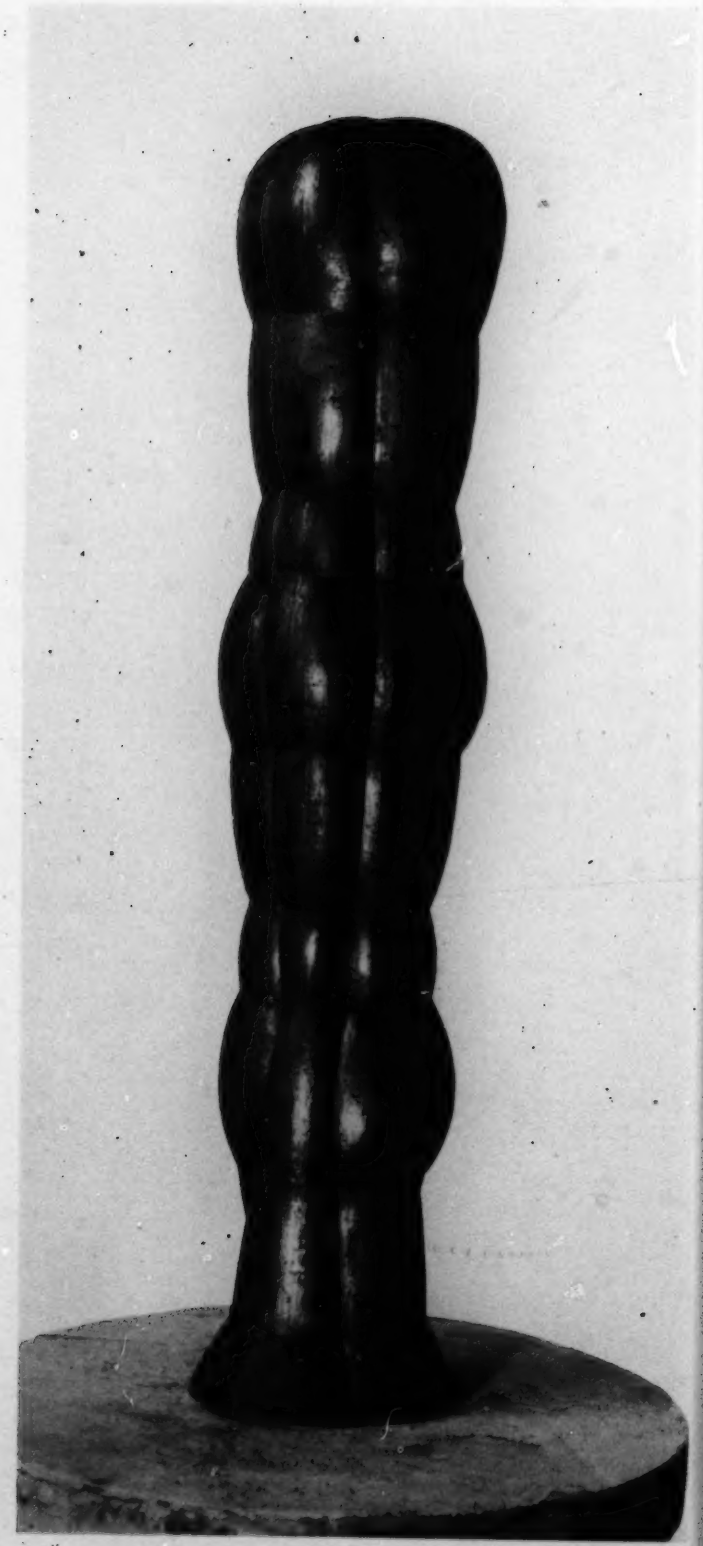
27 Walter Eckert



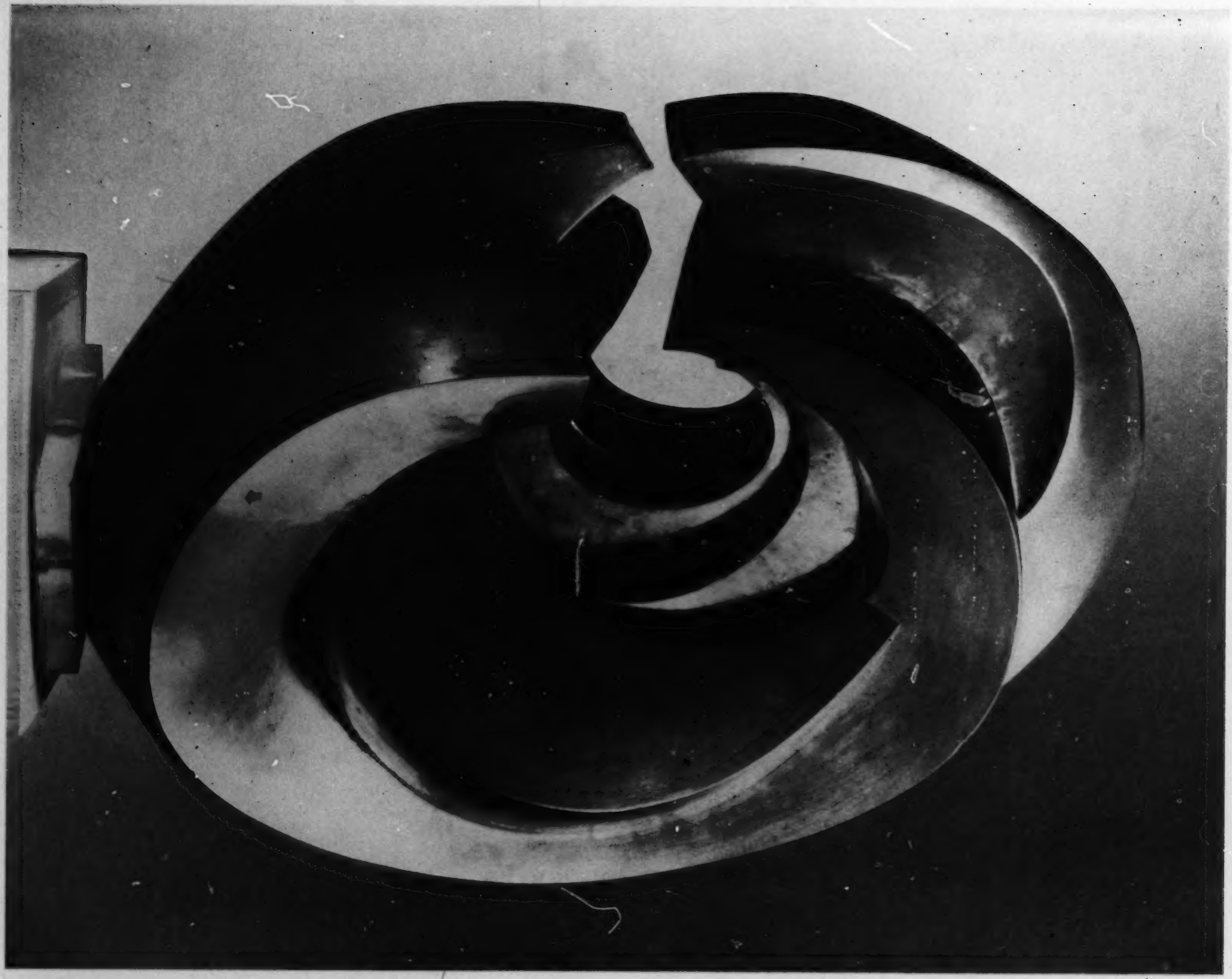
Richard Gerstl 44



74 Oskar Kokoschka



5 Joannis Avramidis



13 Wander Bertoni

31 Georg Eisler

11 Werner Berg

25 Josef Dobrowsky

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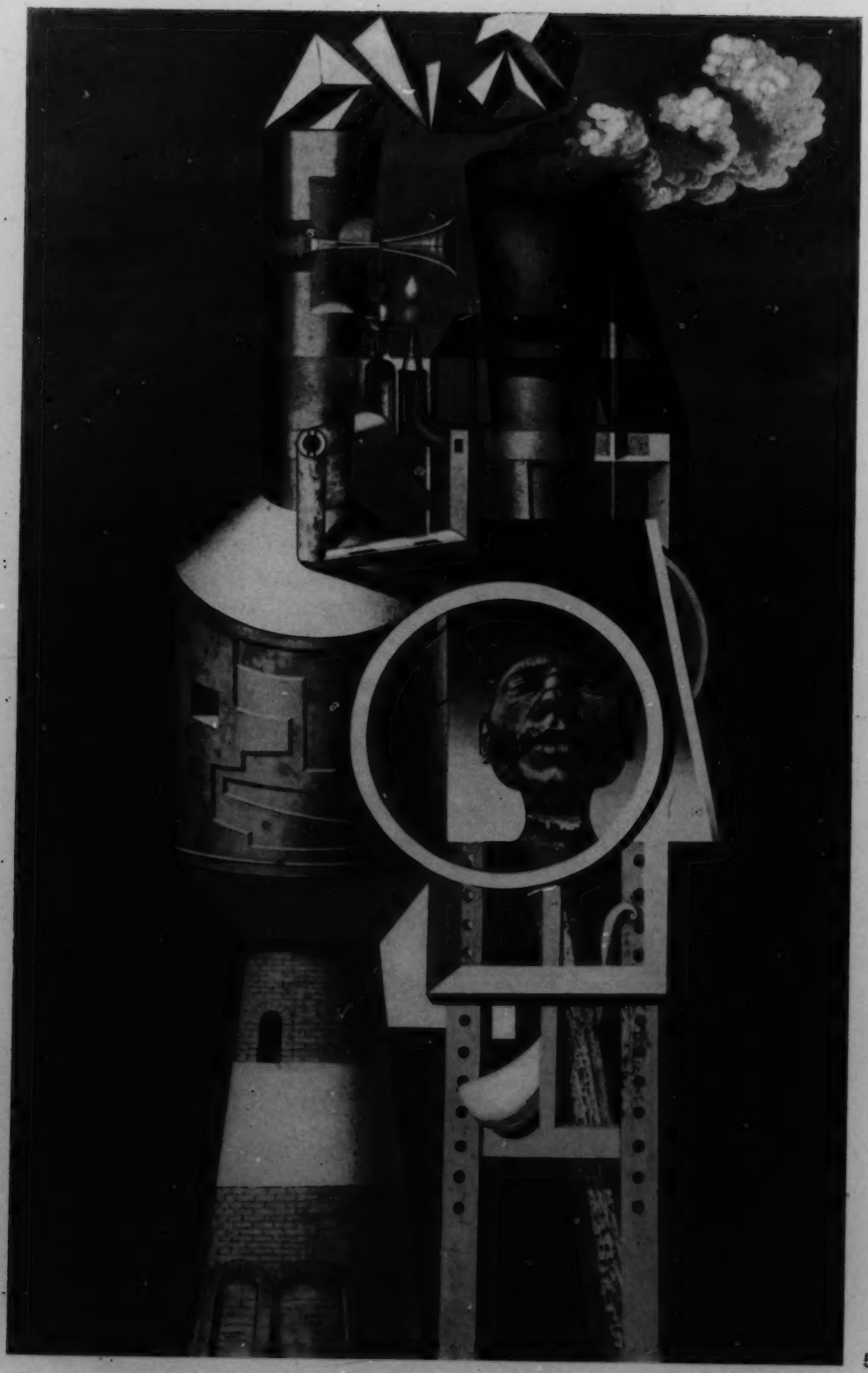

52 Rudolf Hausner

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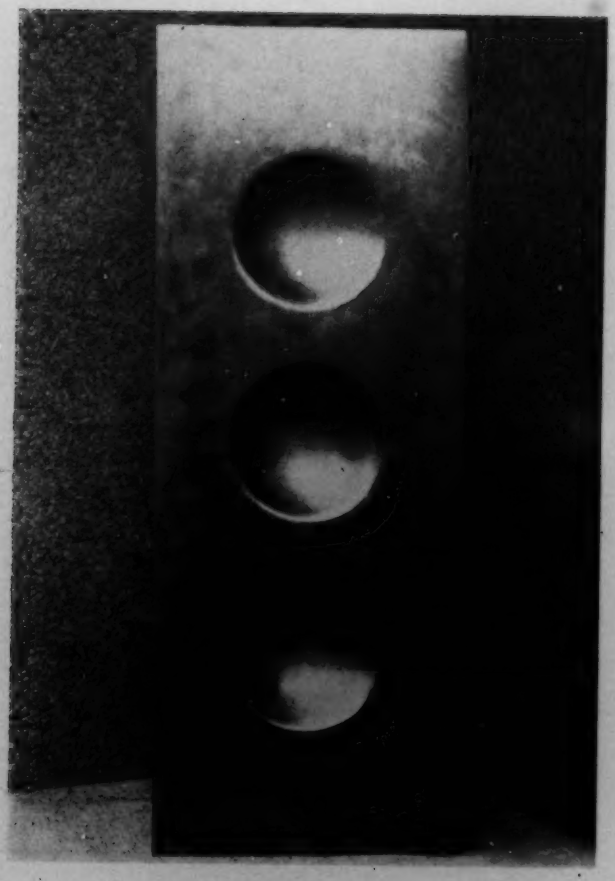
65 Wolfgang Hutter



96 Karl Prantl

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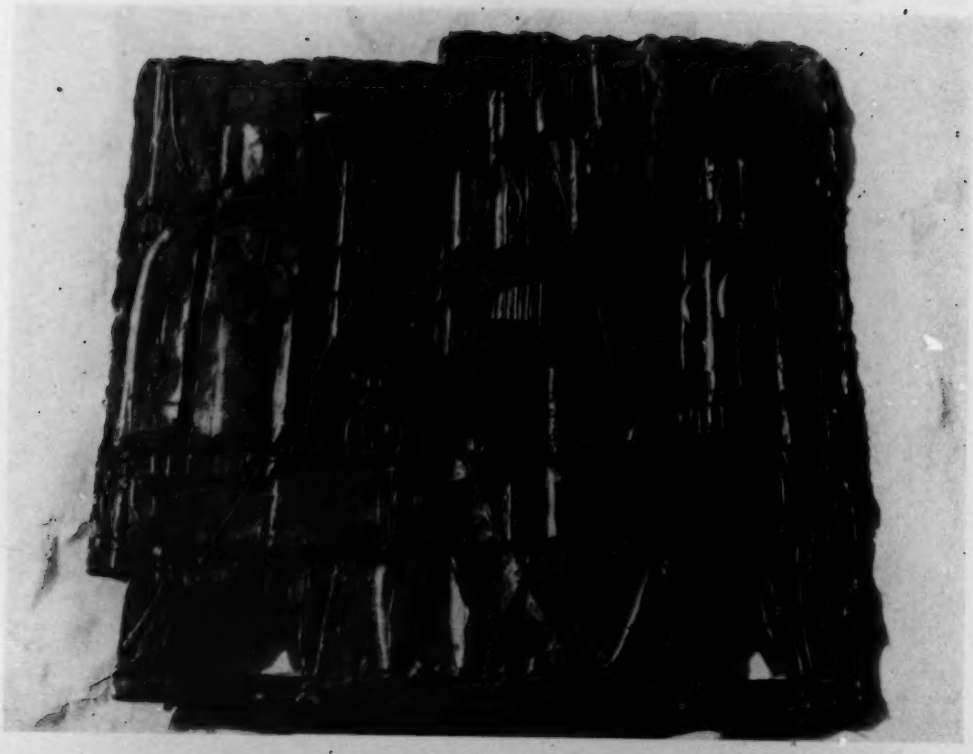

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